

LED ZEPPELIN

1st
ALBUM

OFF THE RECORD



LED ZEPPELIN

OFF THE RECORD — LED ZEPPELIN I

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LED ZEPPELIN

GOOD TIMES BAD TIMES

by Jimmy Page/John Paul Jones/John Bonham
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GOOD TIMES BAD TIMES

GUITAR

The guitar part has a continuous presence throughout the whole song, performing a back-up role for the most part. A lot of arpeggios or picked chords, glissandos or slides and hammer-ons and pull-offs played in combination with backing chord patterns are used, making this a flowing but punchy accompaniment. The solo parts and fills are based around a pentatonic (five note) and blues scales played at break-neck speed with a lot of attack.

BASS GUITAR

Essentially a straight forward bass part with mostly root notes to harmonise the guitar chords. However, behind the simplicity of the lines there is a fluency that needs

well executed fingering to allow all the notes in each phrase to be heard clearly. In the second unison part between the bass and lead guitars it's important to get the timing precise to synchronise them nicely. Finally, some of the more syncopated bass lines require fast, neat phrasing.

DRUMS

All the drumming on this number consists of jagged, irregular rhythms. So, if you want to get the drumming patterns off exactly, it's worth paying close attention to the drum part in the score, working through it bar by bar. The bass drum/snare drum work is very typical of John Bonham and requires good timing and some snappy and powerful pedal action on the bass drum to make it sound right.

●(Dr.): A sparse but tight rhythmic phrase. Take care on the six beat grouped rolls to get all the beats into a nice flow.

D A E D A E
 Vo. Now I've reached the age I've tried to do all those things the best I can
 Gt.-I
 Gt.-II
 Ba.
 Dr.

4(Dr.): Combining the steady cowbell accents, the sparse snare drum punctuations and the busy off beat bass drum fills needs spot on timing - and some practice!

Chords: D A E D A E

Vo. No mat-ter how I try I find my way to the same old jam

Gt.-I

Gt.-II

Ba.

Dr.

Chords: D A A B A G D A G D

Vo. Good Times Bad Times you know I've had my share when my

Gt.-I

Gt.-II

Ba.

Dr.

●(Gt.): 2 fret slides are used to accentuate these chords.

B A E B to

Vo. *wom - an left home with a brown-eyed man _____ well I still don't seem to care _____*

Gt.-I

Gt.-II

Ba.

Dr.

C F# B F# B F# B F# B

Vo. *Six - teen I fell in love with a girl as sweet as could be _____ It on - ly took a cou - ple of days _____ till she was rid of me _____ She*

Gt.-I

Gt.-II

Ba.

Dr.

⑥ (Gt.): This little backing riff is made up of two note chords in open 4ths using pull-offs and hammer-ons to give it more drive. Finger it as follows: either bar the first two notes on 3/11 & 4/11 with the ring finger, pulling off to

an index finger bar on 3/9 & 4/9 or, instead of the ring finger bar, finger 3/11 with the little finger and 4/11 with the ring finger. Repeat the same fingering for the 4/9 & 5/9 down to 4/7 & 5/7.

Chords: F# B F# B F# B F B

Vo. more that she would be all mine and love me till the end But when I whis-pered in her ear I lost an-oth-er friend Oh

Gt.-I

Gt.-II

Ba.

Dr.

Chords: D B A B B A E C# B F#

Vo. Good times Bad Times you know I've had my share When my woman left home with a brown-eyed man well I

Gt.-I

Gt.-II

Ba.

Dr.

⑦(Gt.): Play the 16th note chords with a lot of attack to make them cut through and mute all the unplayed strings with the left hand.

⑧(Dr.): Another piece of tricky, highly syncopated bass drum playing. Note that the cymbal crashes are accented here and hold, as in a lot of Bonham's drumming, a regular rhythm against the off beat punctuations of the bass drum.

Chords: C[#] E D A

Vo. still don't seem to care

Gt.-I

Gt.-II

Ba.

Dr.

8

cho. cho. cho. C.D. p.

cho. cho. cho. C.D. p.

9

Chords: E D A E D A B D A

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

cho. C.D.p. 8va cho. C.D. cho. -(8va)

cho. C.D.p. cho. C.D. cho.

9

⑨ (Gt.): Edgy, manic lead break. Strong hammered and bent notes in the left hand provide the rush while aggressive picking intensifies the sustained wail of the guitar.

Coda

Vo. E D A

Gt.-I

Gt.-II cho. (8va) cho.

Ba.

Dr.

D.S.

● (Ba.): Bass fill consisting of a repeated 3 note figure coming in on the off beat and played very evenly.

D A E D A E
 Vo. I know what it means to be a-lone I sure do wish I was at
 Gt.-I
 Gt.-II
 Ba.
 Dr.

D A E D A E
 Vo. here I don't care what the neigh-bors say I'm gon-na love you
 Gt.-I
 Gt.-II
 Ba.
 Dr.

① (Dr.): Some more demanding bass drum work. Staggered and rapid staccato-like double beats with the snare drum punctuating some of the rests in between and the cowbell keeping a solid 8th note beat.

D A E D A

Vo. each and ev-ery day _____ You can feel the best ____ with- in ____ my

Gt.-I

Gt.-II cho. s. cho. cho. cho. C.D. cho. s. cho. cho. cho. C.D.

Ba.

Dr.

E D A E D A

Vo. heart Real-ize _____ sweet taste we ain't ev-er gon-na part

Gt.-I

Gt.-II cho. C.D.p. s. h.+p. cho. C.D.p. s. h.+p. cho. C.D.p. s. h.+p.

Ba.

Dr.

Fade Out

LED ZEPPELIN

BABE I'M GONNA LEAVE YOU

by Jimmy Page
© 1969 SUPERHYPER PUBLISHING INC.

BABE I'M GONNA LEAVE YOU

GUITAR

Jimmy Page plays both electric and acoustic guitars on this number. The recurring four chord sequence on the acoustic guitar that introduces the song, consists of arpeggio chords which need to be picked either with a plectrum or the thumb and first three fingers of the right hand. Whichever way is chosen, don't forget to accent the last note of each arpeggio, so that the descending two note motif made out of the top notes of the chords sing out clearly. The acoustic guitar solo breaks need to capture the brooding, restrained mood of Spanish guitar music and, as in section [K], they can be technically demanding.

BASS

The bass lines are very simple. It's really a case of thinking about the overall form of the piece and helping to bring out the contrasting sections in the music, from the delicate touch needed in the repetitions of the subdued [A] section to the powerful sudden up swing of the climactic [E] section.

DRUMS

Like the bass, careful control of volume is important here to make the most out of the sudden surge into the staccato climax and slight tempo change of the [E] section. The drums actually enter the music in the [C] section, playing what sounds like a floor tom with the snare drum and from [E] each beat has to be caught on the cymbal.

① (Gt.): This is the main pattern of the acoustic guitar part, a descending four chord sequence in two bar repeats. The changes should be very smooth and the descending bass and top notes of each chord clearly brought out.

[B] F E F E Am Am7(onG)

Vo. leave you when the sun - mer time Leave you when the sun - mer time a roll
 ran - ble I can't be sure but this particular pattern sounds like a snare drum
 overdubbed with floor tom in unison.

Gt.-I (8va)

Gt.-II (8va)

Ba.

Dr.

D(onF#) F Am Tempo II (Double Tempo) Dm(onA)

Vo. Leave you when the sun - mer time Leave you when the sun - mer time a roll

Gt.-I

Gt.-II

Ba.

Dr.

④(Dr.): I can't be sure but this particular pattern sounds like a snare drum overdubbed with floor tom in unison.

Am Dm(onA) Am Dm(onA) Am Dm(onA)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Em(onA) G(onA) Dm(onA) Em(onA) G(onA) Dm(onA) Em(onA) G(onA) Dm(onA) Em(onA) G(onA) Dm(onA) E

Tempo-I

Tempo-II (Double Tempo)

S.F.

Ba.

A.Gt.

L.Gt.

Gt.-I

Gt.-II

Ba.

Dr.

Chords: C (on G), D (on F#), F#7, E, Am, C (on G)

Vo.
 Oh ————— Rise ————— I'm gon-na leave you ————— Come on ————— come on

Lyrics:
 Come on — baby ————— ev-ery — day ————— Oh ————— Come on ————— come on

Gt.-I
 4.
 4.

Gt.-II
 4.
 4.

Ba.
 4.
 4.

Dr.
 X X X X X

Chords: D (on F#), F#7, E, to ♯, Am, C (on G), D (on F#)

Vo.
 come on — baby ————— Oh ————— Ba ————— by ————— You

Lyrics:
 come on — baby ————— I'm gon-na leave you ————— by ————— You

Gt.-I
 4.
 4.

Gt.-II
 4.
 4.

Ba.
 4.
 4.

Dr.
 X X X X X

F Δ 7 E Am C(onG) D(onF Δ) E F Δ 7 E

Vo. know I'm really gon-na leave you

Gt.-I 4.

Gt.-II 4.

Ba. 4.

Dr. X

F E F E Am

Vo. I said don't you hear it calling me the way it want to do

Gt.-I E.Gt. A.Gt.

Gt.-II E.Gt. A.Gt.

Ba. 2 3 3 2 5 5 0 2 2 0 2 5 5 3 5 5 0 2 2 0 1 4 2 2 2 2 2 2 2 2

Dr. X

Dm add9 (onA) Am Dm add9 (onA) Am Dm add9 (onA) Am

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Dm add9 (onA) Am C (onG) D (onF#) F E Am C (onG)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Tempo - I

h.+p.

h.+p. g.

h.+p.

h.+p. g.

D(onF#) F E Am C(onG) D(onF#) F E
 Vo. I know I know I nev-er nev-er nev-er nev-er nev-er gon-na
 Gt.-I
 Gt.-II
 Ba.
 Dr.

Am C(onG) D(onF#) F E Am C(onG)
 Vo. But I got to go a-way from this place I got to
 Gt.-I
 Gt.-II
 Ba.
 Dr.

D(onF#) F E Am C(onG) D(onF#) F E Am Tempo - II

Vo. quit you Yeah ba - by ba - by ba - by ba - by

Gt.-I

Gt.-II

Ba.

Dr.

A.Gt. L.Gt. E.Gt.

C(onG) D(onF#) FΔ7 E Am C(onG)

Vo. ba - by ba - by

Gt.-I

Gt.-II

Ba.

Dr.

D(onF#) F#7 E Am C(onG) D(onF#) F#7 E
 Vo. Don't you hear it call - ing me Oh - - - - - an - - - - -
 Gt.-I 4. 4. 0 2 2 0 0 2 2 1 0 2 0 3 2 0 1 2 0 2 1 3 2 0
 Gt.-II 4. 4. A.Gt. E.Gt.
 Ba. 4. 4. R. 7 6 7 5 6 3 2
 Dr. 4. 4. 8v

Am C(onG) D(onF#) F#7 E Am C(onG)
 Vo. won't an - - - - - I know - - - - - I know it's good to have you back in town And I know that
 Gt.-I C.D.C.D. cho. cho. cho. cho. cho. cho. 0 2 1 0 0 0 0 2 4 2 3 3 2 0 0 2 1 3 0 2 1 1 0 0 1 0 0 0
 Gt.-II C.D.C.D. cho. cho. cho. cho. cho. cho. 15 15 15 15 15 15 12 12 12 12 12 12 12 12
 Ba. 12 10 6 3 2 0 2 0
 Dr. 4. 4. 4.

●(GL) On this part Jimmy Page uses an electric guitar but with a very clean sound.

D(onF#) F#7 E Am C(onG) D(onF#) F#7 E

Vo. *every day in - try We'll really go real - ly go ——— it is ——— We're gon-na go walk - ing through the park ev - ery - day —*

Gt.-I *cho. cho. cho. C.D.* **A.Gt.**

Gt.-II *cho. cho. cho. C.D.* **E.Gt.**

Ba.

Dr. **D.S.**

Coda

Am C(onG) D(onF#) F E Am C(onG)

K **Chorus** *no way on ——— no*

Vo.

Gt.-I **A.Gt.**

Gt.-II **E.Gt.** *cho. cho. C.D.p. cho. cho. C.D.p.*

Ba.

Dr.

D(onF#)

F

E

Am

C(onG)

D(onF#)

Tempo - II

Vo. *But now I've got to go a - way*

Gt. I *A.Gt.* *I.Gt.*

Gt. II

Ba.

Dr.

FΔ7

E

Am

C(onG)

D(onF#)

FΔ7

E

Vo.

Gt. I

Gt. II

Ba.

Dr.

Am C(onG) D(onF#) FΔ7 E Am

Vo. *Woo*

Gt.-I 4.

Gt.-II 4.

Ba. 4.

Dr. X

C(onG) D(onF#) FΔ7 E F E

Vo. *Be by ba by ba by* **M** *tempo rubato* *That's when it's call - ing me*

Gt.-I 4.

Gt.-II 4.

Ba. 4.

Dr. X

A.Gt.

in tempo
A (on C#)

F E

rit. Cdim

Vo. *said that's when it's call - ing me back here*

Gt. I

Gt. II

Ba.

Dr.

Bm7 B \flat Δ 7 Am

Vo.

Gt. I

Gt. II

Ba.

Dr.

E. Gt.

LED ZEPPELIN

YOU SHOOK ME

by Willie Dixon A.B. Lenoir

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YOU SHOOK ME

GUITAR

A very typical piece of Zeppelin blues in a slow compound time signature with moody deliberation on phrasing and beats. Probably the most important point is to get some good, tight ensemble playing, balancing the guitar out nicely with the drums and bass to get the band rising and falling together with each highlighted phrase.

BASS

The bass lines are fairly orthodox being built around the

root, 3rd, 5th, 6th and 7th intervals of the scale and delivered with a full, rich tone, gradually building up the volume and attack. Some very close work with the drums, above all the bass drum and the snare, is called for to give the ensemble sound a good driving force.

DRUMS

The simple chugging drum rhythm is played with attack to give this blues piece a rock steady momentum. It's essential not to blur over the triplet beats when doing fills and, naturally, to keep in tight with the bass player.

Vo. N.C. A7 E7

Gt. with Bottle neck →

Kb. Blues Harp

Ba. 1 2 3

Dr. 1 2 3

① (Gt.): On this intro lick from the guitar a bottleneck is used, nicely exploiting the rounded overdriven guitar tone to give a liquid sound. The notes are also slightly muted by the right hand

② (Ba.): The little three note intro figure at the beginning needs to come in very firmly and in perfect unison with the drums. This passage will also set the beat for the music.

③ (Dr.): Again this is where the bass and drums really fuse to form the core of the rhythm, so a nice even drum beat is called for

E7 B7 **A** E7

Vo. You know You Shook Me ——— You Shook Me all — night long ——— You know You Shook

Gt. ①

Kb. **E.Piano**

Ba. ②

Dr. ③

A7 E7

Vo. ——— You Shook Me all — night long ——— You Shook Me

Gt.

Kb.

Ba.

Dr.

① (Gt.): Throughout this passage the guitar doubles up the main vocal melody and features bottleneck playing. A very sound rapport between the guitarist and singer is necessary to make this sort of arrangement sound convincing.

B7 A7 E7 B7

Vo. hard — ba — by — — — — — ba — by ba — by please — come home — — — — — I have — turned —

Gt.

Kb.

Ba.

Dr.

[B] E7 A7

Vo. that whis-tle — — — — — And I have turned — that same — — — — — I have — turned — — — — — that whis- tle — — — — —

Gt.

Kb.

Ba.

Dr.

E7

Vo. 

Gt. 

Kb. 

Ba. 

Dr. 

A7

Vo. 

Gt. 

Kb. 

Ba. 

Dr. 

Vo. E7 B7

Gt.

Kb.

Ba.

Dr.

Vo. A7 E7 A7 A[#]dim Blues Harp

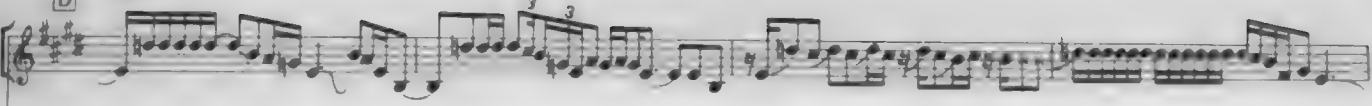
Gt.


Kb.


Ba.


Dr.

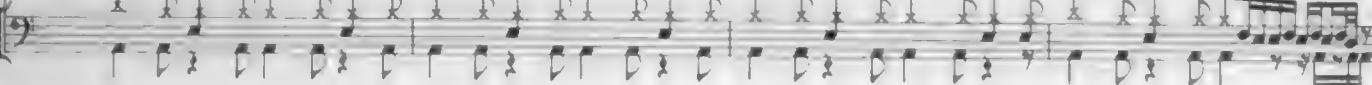
[D] E7

Vo. 

Gt. 

Kb. 

Ba. 

Dr. 

A7 E7

Vo. 

Gt. 

Kb. 

Ba. 

Dr. 

87 A7 E7 A7 A^{dim} E7 B7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

[E] E7

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

●(Gt.): No more bottleneck for this bit, just hefty downpicking, lots of bent notes and plenty of mood.

A7

[illegible]

E7

日?

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of D major (indicated by two sharps) and 4/4 time. The score is arranged for a vocal duo (Vo.), two guitars (Gt.-I and Gt.-II), a keyboard (Kb.), a bass (Ba.), and drums (Dr.).

The vocal parts (Vo.) consist of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The vocal melody is written in a simple, melodic style with many rests.

The guitar parts (Gt.-I and Gt.-II) are written for two staves. Gt.-I has a treble clef and a key signature of two sharps. Gt.-II has a bass clef and a key signature of two sharps. The guitar parts are written in a complex, rhythmic style with many triplets and sixteenth notes.

The keyboard part (Kb.) is written for two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of two sharps. The keyboard part is written in a complex, rhythmic style with many triplets and sixteenth notes.

The bass part (Ba.) is written for two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of two sharps. The bass part is written in a simple, melodic style with many rests.

The drum part (Dr.) is written for two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of two sharps. The drum part is written in a simple, rhythmic style with many rests.

●(Dr.): It's easy here to get thrown off the rhythm in these bars by the rather free blowing guitar break.

E7 A7

Vo. I know you really really did babe I think You Shook Me be - by You Shook Me all night long.

Gt.

Kb.

Ba.

Dr.

This system contains the first two measures of the song. The vocal line starts with a quarter note 'I' and continues with a melodic line. The guitar part features a steady eighth-note pattern. The keyboard, bass, and drums provide a solid harmonic and rhythmic foundation. Chord changes from E7 to A7 occur at the start of the second measure.

E7 B7 A7

Tempo Rubato

Vo. You Shook Me so hard - be - by Babe I know

Gt. (with Bottle neck) s. cho. cho. cho.

Kb.

Ba.

Dr.

This system contains measures 3 through 6. The vocal line continues the melody, with a 'Tempo Rubato' instruction appearing above the A7 chord. The guitar part includes a 'Bottle neck' slide effect. The instrumental parts continue their respective patterns. The system concludes with a double bar line and a circled '1' below the guitar staff, indicating the start of a new section.

Vo. *Oh Oh Oh Oh Oh Oh Oh no no no You Shock Me*

cho. h.+p. cho. cho. p.+h.p. cho. cho. p.+h.p. cho. cho. cho.

Gt. *cho. h.+p. cho. cho. p.+h.p. cho. cho. p.+h.p. cho. cho. cho.*

10 18 15 17 15 10 18 15 17 15 10 18 15 17 15 20 20 20 17 17 17

3 3

Kb.

Ba.

Dr.

A7 Blues Harp E7

Vo. *all all all all all all all night long*

cho. (Rva) 8.

Gt. *cho. cho.*

12 16 12 14 14 14 12 12 12 8.

Kb.

Ba.

Dr.

LED ZEPPELIN

DAZED AND CONFUSED

by Jimmy Page

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DAZED AND CONFUSED

GUITAR

There are two basic themes to this song: one is the down-beat lament of the opening bars and the other is the starkly contrasting heady rock passages in the middle. Obviously making each part distinct and striking is the key task here. Some carefully applied effects such as delay and a wah-wah pedal are needed to recreate the guitar part effectively.

BASS

The bass introduces the song with the main riff of the down-beat section and, although not a particularly

difficult line, some care should be given to the phrasing so that mood and atmosphere of the piece are nicely set. As for all the instruments, watch the changes from down-beat to up-beat and back so as to capture the schizophrenic nature of the song.

DRUMS

Probably more than the other instruments, the drums must drive the piece along in the sudden transition to the racy middle part and keep it going when it's there. Some thought should be given to balancing volume and tempo during the up-beat section so as to catch the climaxes within it.

① (Gt.): To get the bent harmonics on the 12th and 5th frets push the string down between the nut and the peg or, if you have a deep bodied semi-acoustic or 'F hole' guitar, between the bridge and the tailpiece.

② (Ba.): Important bass line setting the mood of this brooding opening. It should be evenly paced and well in with the drums.

Em

Vo. *Chazal And You - fused - for no less but it's not true. What red a way - at never bargained for you. Lots of people talk and few of them know*

Gt. I *cho. + C.D.* *(8va)* *(8va)* *(8va)*

Gt. II

Ba.

Dr.

Em

Vo. *And it's a way - this can't be true. What's just?*

Gt. I *(8va)* *(8va)* *(8va)*

Gt. II

Ba.

Dr.

① Gt. I: Unison on main riff with the bass, so again the pace should be even.

① Dr.: During the snare and tom-tom rolls the eighth note beats on the cymbals are continued on the hi-hat with the pedal.

Em

Vo. You hurt _____ and abu - sad _____ tell-in' all of your lies Run round - sweet be - by Lord how they hyp - no -

Gt.-I

Gt.-II

Ba.

Dr.

(8va)

5

Em

Vo. - tise _____ Sweet lit-tle be-by I don't know where you've been. Can-ne love you be - by Here I come a - gain _____

Gt.-I

Gt.-II

Ba.

Dr.

D B

Gt.-III

● (Dr.): Simple, sparse drum pattern but it needs steady timing to get the snare drum punctuation of the bass drum on every 2nd beat together.

B E Em

Vo.

Gt.-I

Gt.-II Gt.-III

Ba.

Dr.

8va →

Em F Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Ev-er-y day I work so hard — Bring-in' home my hard earned pay

● (Dr.). Tricky fill timing-wise and quite effective in the music.

Em

Vo. Try to love you be-by but you push me a-way Don't know where you're go-in'on-ly know just where you've been Sweet lit-tle be-by I want you a -

Gt.-I

Gt.-II

Ba.

Dr.

(8va)

Detailed description: This system contains the first five staves of a musical score. The vocal staff (Vo.) has a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The guitar staves (Gt.-I and Gt.-II) have a treble clef and a key signature of one flat. The bass staff (Ba.) has a bass clef and a key signature of one flat. The drum staff (Dr.) has a bass clef and a key signature of one flat. The guitar staves feature a series of chords and single notes, with some fret numbers indicated. The drum staff shows a simple rhythmic pattern. The system ends with a double bar line and a repeat sign.

G B

Vo. gain

Gt.-I

Gt.-II

Ba.

Dr.

Gt.-III

Gt.-III

-3- -3- -3-

Detailed description: This system contains the next five staves of the musical score. The vocal staff (Vo.) has a treble clef and a key signature of one flat. The lyrics are written below the notes. The guitar staves (Gt.-I, Gt.-II, and Gt.-III) have a treble clef and a key signature of one flat. The bass staff (Ba.) has a bass clef and a key signature of one flat. The drum staff (Dr.) has a bass clef and a key signature of one flat. The guitar staves feature a series of chords and single notes, with some fret numbers indicated. The drum staff shows a simple rhythmic pattern. The system ends with a double bar line and a repeat sign.

[H] Em D

Vo. *Ah* *ah* *ah* *ah*

Gt.-I *with Violin Cue+Delay*

Gt.-II

Ba.

Dr.

Vo. *ah* *ah* *ah*

Gt.-I *cho.* *cho. + C.D.*

Gt.-II

Ba.

Dr.

● (Gt.): To recreate this passage you'll have to bow the notes with a violin bow and use a delay pedal.

● (Ba.): This passage features a rhythmic call and response between the bass and the drums while the vocal line echoes the bowed lead guitar so it's easy to be thrown off the rhythm here.

Vo.

Ah

Gt. I

with Wow + Delay

tremolo

Gt. II

8va (with Wow Delay)

tremolo

Ba.

S.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band. The staves are labeled as follows:

- Vo.:** Voice part, featuring the lead vocal melody.
- Gt. I:** Guitar I part, including a melodic line and a complex section with fingerings (12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and a final chord.
- Gt. II:** Guitar II part, which is mostly silent in this section.
- Bs.:** Bass part, featuring a steady eighth-note accompaniment.
- Dr.:** Drums part, featuring a simple drum pattern.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and fingerings.

●(Gt.) The tremolo is created by drawing the violin bow rapidly back and forth across the strings, while employing a delay pedal.

F E Tempo-II

Vo.

Gt.-I (with Violin Cue + Delay + Wow)

Gt.-II

Ba.

Dr.

1 Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

● Ba.): Keep the rhythm tight as you repeat this bass pattern.

● Dr.): The hi-hat should be left open at this point and remember to hit it nice and hard.

Em

Vo. *ah* right *Ah* *ah* *ah*

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo. *ah* *ah* *ah* *ah* *ah* *ah* *ah* *ah*

Gt.-I

Gt.-II

Ba.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a four-piece band: guitar, bass, drums, and vocals. The score is in the key of E minor (Em) and 4/4 time. The guitar part is the most prominent, featuring a complex melody with many accidentals and a "cho. C.D." (chordal) section. The vocal part is a simple melody with lyrics. The bass and drums provide a steady accompaniment. The score is divided into five measures, with the first measure containing the main melody and the subsequent measures containing the chorus and a bridge section.

Em

Vo.

Gt. I

Gt. II

Ba.

Dr.

Em

Vo.

Gt. I

Gt. II

Ba.

Dr.

●(Dr.): This staggered rhythm needs to be kept tight and demands some solid footwork on the bass drum and hi-hat to execute the accented off beats.

Chorus

Vo. E G E D A E G
 don't leave me don't now

Gt. I 4. 4.

Gt. II

Ba.

Dr.

Tempo-I

Vo. Oh ba - by

Gt. I

Gt. II

Ba.

Dr.

● Dr. Definitely the highlight of the drum part, the syncopated triplet figures across the snare and bass drum should set up a fluent rolling rhythm.

K Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

L Em

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Been Dazed And Con-fused for so long It's not true — Want-ed a war-an nev-er bargain-ed for you —

cho. + C.D.

cho. + C.D.

cho. + C.D.

cho. + C.D.

Em

Vo. M B

Take it easy be-by let them say what they will. Will your tongue wag so much I send you the bill _____ Oh _____ yeah _____

Gt.-I

Gt.-II

cho. + C. D.

cho. + C. D.

Ba.

Dr.

-3- -3- -3-

B

Vo. N Em

_____ al - right _____ Oh _____

Gt.-I

Gt.-II

Ba.

Dr.

Em

Vo. *Oh* *Oh* *Oh* *Oh* *Oh* *Oh* *Oh* *Oh*

Gt.-I (•) = Mute *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Gt.-II

Ba. *S.* *R.* *S.* *S.* *R.* *S.* *S.* *S.*

Dr. *X* *X*

Em D Em

Vo. *Oh* *Oh* *Oh* *Oh* *Oh* *Oh* *Oh* *Oh*

Gt.-I *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Gt.-II

Ba. *S.* *R.* *S.* *S.* *R.* *S.* *S.* *S.*

Dr. *X* *X* *X* *X* *X* *X* *X* *X*

● Dr.: The drummer needs to listen carefully to the other players to build the volume up into a nice crescendo, playing finally at full strength.

LED ZEPPELIN

YOUR TIME IS GONNA COME

by Jimmy Page John Paul Jones
© 1990 SUPERTYPE PUBLISHING INC.

YOUR TIME IS GONNA COME

GUITAR

Both acoustic and electric guitars are used for this song with the former employed mainly for chordal work, both arpeggios and strummed chords, and the electric for some textural lead work with the bottleneck. The top E string on the electric guitar is tuned to D.

BASS

For the first round of section **A** John Paul Jones plays a simple two bar phrase but on the second repeat he develops the bass part, introducing more melody and movement into it with quite a few busy 16th notes. This must be played very smoothly to avoid it jarring or

becoming clumsy.

DRUMS

Although the tempo itself is quite relaxed, a medium slow 8th note beat, quite a few 16th note beats emerge in the drum patterns to give the rhythm of the music a little bounce. The fills consist of a lot of six beat groupings and, always with these double triplet beats, require accurate playing to catch all the beats distinctly. It's also worth mentioning that the drumming throughout wants a slightly delicate touch to preserve the dreamy mood of the song.

Intro. - I Em7⁽¹¹⁾
Tempo Rubato

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Organ-I

Organ-II

Organ-III

Em7⁽¹¹⁾

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Em7⁽¹¹⁾ D(onF#) G

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. G A7

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. A7

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. A7 Intro. - II D In Tempo C G

Gt.-I A7 Intro. - II D In Tempo C G

Gt.-II A7 Intro. - II D In Tempo C G

Kb. A7 Intro. - II D In Tempo C G

Ba. A7 Intro. - II D In Tempo C G

Dr. A7 Intro. - II D In Tempo C G

Vo. C G C G C G

Gt.-I C G C G C G

Gt.-II C G C G C G

Kb. C G C G C G

Ba. C G C G C G

Dr. C G C G C G

A.Gt. C G C G C G

① Gt.: These arpeggios on the acoustic guitar should be picked with a plectrum, middle and ring fingers or thumb, index and middle finger.

Chord progression: G, D7(#9), D7, C, G7, D7(#9)

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

Vo. (Vocal):

Gt.-I (Guitar I):

Gt.-II (Guitar II):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drums):

1st Strings (1st Strings):

2nd Strings (2nd Strings):

3rd Strings (3rd Strings):

4th Strings (4th Strings):

5th Strings (5th Strings):

6th Strings (6th Strings):

7th Strings (7th Strings):

8th Strings (8th Strings):

9th Strings (9th Strings):

10th Strings (10th Strings):

11th Strings (11th Strings):

12th Strings (12th Strings):

13th Strings (13th Strings):

14th Strings (14th Strings):

15th Strings (15th Strings):

16th Strings (16th Strings):

17th Strings (17th Strings):

18th Strings (18th Strings):

19th Strings (19th Strings):

20th Strings (20th Strings):

21st Strings (21st Strings):

22nd Strings (22nd Strings):

23rd Strings (23rd Strings):

24th Strings (24th Strings):

25th Strings (25th Strings):

26th Strings (26th Strings):

27th Strings (27th Strings):

28th Strings (28th Strings):

29th Strings (29th Strings):

30th Strings (30th Strings):

31st Strings (31st Strings):

32nd Strings (32nd Strings):

33rd Strings (33rd Strings):

34th Strings (34th Strings):

35th Strings (35th Strings):

36th Strings (36th Strings):

37th Strings (37th Strings):

38th Strings (38th Strings):

39th Strings (39th Strings):

40th Strings (40th Strings):

41st Strings (41st Strings):

42nd Strings (42nd Strings):

43rd Strings (43rd Strings):

44th Strings (44th Strings):

45th Strings (45th Strings):

46th Strings (46th Strings):

47th Strings (47th Strings):

48th Strings (48th Strings):

49th Strings (49th Strings):

50th Strings (50th Strings):

51st Strings (51st Strings):

52nd Strings (52nd Strings):

53rd Strings (53rd Strings):

54th Strings (54th Strings):

55th Strings (55th Strings):

56th Strings (56th Strings):

57th Strings (57th Strings):

58th Strings (58th Strings):

59th Strings (59th Strings):

60th Strings (60th Strings):

61st Strings (61st Strings):

62nd Strings (62nd Strings):

63rd Strings (63rd Strings):

64th Strings (64th Strings):

65th Strings (65th Strings):

66th Strings (66th Strings):

67th Strings (67th Strings):

68th Strings (68th Strings):

69th Strings (69th Strings):

70th Strings (70th Strings):

71st Strings (71st Strings):

72nd Strings (72nd Strings):

73rd Strings (73rd Strings):

74th Strings (74th Strings):

75th Strings (75th Strings):

76th Strings (76th Strings):

77th Strings (77th Strings):

78th Strings (78th Strings):

79th Strings (79th Strings):

80th Strings (80th Strings):

81st Strings (81st Strings):

82nd Strings (82nd Strings):

83rd Strings (83rd Strings):

84th Strings (84th Strings):

85th Strings (85th Strings):

86th Strings (86th Strings):

87th Strings (87th Strings):

88th Strings (88th Strings):

89th Strings (89th Strings):

90th Strings (90th Strings):

91st Strings (91st Strings):

92nd Strings (92nd Strings):

93rd Strings (93rd Strings):

94th Strings (94th Strings):

95th Strings (95th Strings):

96th Strings (96th Strings):

97th Strings (97th Strings):

98th Strings (98th Strings):

99th Strings (99th Strings):

100th Strings (100th Strings):

● (Gt.): These lines with the bottleneck are played on the 2nd time repeat of section [A].

● (Ba.): Different phrases are used on the 1st and 2nd time repeats of this section with more melody and motion in the bass lines on the 2nd time around

G D7(9) D7 C G D7(9)

Vo.
 Gt. I
 Gt. II
 Kb.
 Ba.
 Dr.

Don't get mixed with every guy in town. puttin' me down for thinkin' of some one.
 You say you want I won't take the brunt of it. I'll stay away from you.

D7 C G D7(9) [B] [7] C

Vo.
 Gt. I
 Gt. II
 Kb.
 Ba.
 Dr.

As you can see I'm not a very good singer. I'm just a guy who likes to play.

G D7(#9) D7 C G D7(#9)

Vo. *Don't you know I'm the one who's been waiting for the first look at you*
There's no one else for the first look at my heart

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D7 C G D7(#9) D A (on 7)

Vo. *You'll never be an arse - by I'll be gone*
is The one gone - na be in my heart

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

1.

Vo. G D7 G

Gt. I

Gt. II

Kb.

Ba.

Dr.

2.

Vo. D7 C G D7 G

Gt. I

Gt. II

Kb.

Ba.

Dr.

Tapping

4

5

④ Gt. I: These chords are not strummed but tapped down at the bridge with the fleshy parts of the fingertips of the right hand.

⑤ Dr.: This tricky fill could throw you off the rhythm. It needs deft execution and good synchronisation between the bass drum and the stick work.

D7 Your Time I Go in the G Come D7 Your Time I Go in the

Vo.

Gt. I

Gt. II

Kb.

Ba.

Dr.

Vo.

Gt. I

Gt. II

Kb.

Ba.

Dr.

Vo. D7 G D7 Your Time Is Gon - na
 no no

Gt. I 6

Gt. II 17 15 17 17 24 24 24 22 24 22 24 22 24 22 24 22 24

Kb. 4.

Ba. 7 7 4 7 5 7 7 7 7 7 7 7 4 5 5 5 5 7 7 7 7 7 9 7 7 7 7 7 7 7 7

Dr. x

Vo. G D7 G Time Is Gon - na G

Gt. I 4.

Gt. II 24 22 22 24 22 24 22 24 19 21 21 21 19 19 19 19 19 20 20 (8va)

Kb. 4. leneck

Ba. 5 5 5 7 5 5 5 5 5 4 4 4 4 4 4 4 4 5 5 5 5 7 7 7 7 9

Dr. x

Fade Out

① Gt.: Spot on precision in strumming these
 both note chords is not too important as the
 song has a loose folkie beat

①

2.

3.

●GL: When you play the slides in this passage make them strong and emphasise root notes clearly so that they are distinct.

LED ZEPPELIN

COMMUNICATION BREAKDOWN

by Jimmy Page John Paul Jones John Bonham
1980 SUPERHITS PUBLICATIONS INC.

COMMUNICATION BREAKDOWN

GUITAR

A fairly up-tempo number with an 8 beat rhythm. The guitar part consists mainly of repeated root notes punctuated with jagged three note chords and some freely improvised solo work. It's a brash rocker so it should be played with a lot of spirit without too much attention to finer points. On the record a Telecaster is used but there's no real reason why a humbucking guitar cranked right up shouldn't do equally well.

BASS

The bass is an important element in this number, supporting the guitar considerably, both to drive on the

momentum of the main riff and especially on the breaks where the unison parts between the two increase the raciness of the bass part. The tempo should be kept up-beat throughout and the slides during the break need to be brought out nicely.

DRUMS

The beat is quite strident so the bass drum needs to be firm and powerful. During the dizzy guitar breaks John Bonham smashes the cymbals very hard, hitting them with the middle of the sticks rather than the tips and he accents the rhythm by playing a flam.

Intro. E D A D E D A D E

Vo. C

Gt. I C (-) = Mute

Gt. II C (-) = Mute

Ba. C

Dr. C

① Gt. The main backing riff picked with wide angled powerful strokes

② Ba. This phrase has to be played quite firmly so the timing has to be good between the bass and the guitar

E D A D E

D A D E

D A D

Vo. Hey Hey girl. Stop I got

(•)=Mute

Gt.-I

Gt.-II

Ba.

Dr.

2x

3

1

E

D A D E

D A D

Vo. What you do - in' some - thing I think you ought to know Hey Hey girl ba - ba you'll drive -

Gt.-I

Gt.-II

Ba.

Dr.

2x

3

①(Gt.): In this overdubbed 2nd guitar part, Jimmy Page holds back on it in order that it doesn't blur the main guitar theme.

①(Dr.): The bass drum really drives along, thumping out and accenting the 8 note rhythm. So it must be played with a good strong rhythm, taking care also not to lose the timing of the cymbal crashes and the flam played on the snare.

E D A D E D A D

Vo. me to ru-in
tell you that I love you

Gt. I TAB 0 0 0 0 0 0 0 0 0 5 5

Gt. II TAB 0 0 0 0 0 0 0 0 0 5 5

Ba. TAB 7 7 7 7 7 7 7 7 5 5

Dr.

E D A D E D A D

Vo. you but I like it a lot
arms Yeah.

Gt. I TAB 0 0 0 0 0 0 0 0 0 5 5 5 5

Gt. II TAB 0 0 0 0 0 0 0 0 0 5 5 5 5

Ba. TAB 7 7 7 7 7 7 7 7 5 5

Dr.

E D A D A

Vo. your lov - in' charms
Yes I like your charms

Cum - mi - ni - on -

Gt.-I

Gt.-II

Ba.

Dr.

A

Vo. tion Break down it's al - ways the same

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.) Essentially the chorus in the straightforward song form of this piece. So, everyone must give it an extra surge of energy at this point and the guitarist should make sure to get all the syncopated chords crashing to the fore.

● (Ba.): The same as for the above. Bring out the off beat emphasis and hold the 8 note rhythm steadily to deliver the bass line fluently.

● (Dr.): On the repeat of this chorus section hit the ride cymbal powerfully

Vo. ^B I'm hav - ing a ter - rible break - down drive me in - sane

GL-I

GL-II

Ba.

Dr.

Vo. ^B D A D D A D

GL-I

GL-II

Ba.

Dr.

2.

E E D A D E

Vo.

Stop

Qt.-I

cho. p. cho. p.

Qt.-II

cho. p. cho. p.

8

Ba.

Dr.

E D A D E D A D E D A D

Vo.

Qt.-I

cho. cho. cho. p. s. cho. cho. cho. C.D. p.

Qt.-II

cho. cho. cho. p. cho. cho. cho. C.D. p.

Ba.

Dr.

① (GL): The amp wants to be set with the treble turned right up to give a piercing topsey sound.

A B

Vo. I'm hav-ing a ner - vous break - down drive me in-sane

Gt. I

cho. cho. cho. C.D. cho. cho. p. cho. cho. cho.

Gt. II

cho. cho. cho. C.D. cho. cho. p. cho. cho. cho.

Ba.

Dr.

E D A D E D A D **[H] E** Chorus Com - mu - ni - ca -

Vo. Yeah Com - mu - ni - ca -

Gt. I

(.) = Mute

Gt. II

cho. (Rva) 8. cho. 17 17 8

Ba.

Dr.

E D A D E D A D E D A D
 - tion Break - down - tion Break - down
 Vc. I want you to love your life I want you to love your life
 Gt. I
 Gt. II
 Ba.
 Dr.

E D A D E D A D E
 Com - mi - ni - ca - tion Break - down
 Voc. Oh Ha Oh Wow Wow I want you to love me
 Gt. I
 Gt. II
 Ba.
 Dr.

LED ZEPPELIN

I CAN'T QUIT YOU BABY

by Willie Dixon

© 1956 MOOCHIE COOCHIE MUSIC

I CAN'T QUIT YOU BABY

GUITAR

Another blues track with a waltzy triplet rhythm and, from the vocals and guitar, expressive, lyrical playing. To recreate the original guitar line it's worth having a close look at the very characteristic way that Jimmy Page phrases the various licks and melodies that he uses, rather than just learning all the notes. The atmosphere and feeling generated by the guitar is the all important thing so dynamic, soulful phrasing backed up by strong picking is the thing to aim for.

BASS

As the guitar's role is centred around melodic dialogue, playing licks

and tunes rather than rhythmic chords, the bass has to fill out the sparseness of the sound and imply the chord changes with well timed root notes. Rhythmically the bass also needs to keep in tightly with the drums and make sure that the balance of the ensemble sound, particularly between the drums/bass support and the guitar/vocal lead, is right.

DRUMS

Like the bass, the drums have a very straightforward role, mainly providing the beat and, together with the bass, carrying the rhythm along over a basic 2 beat-snare/4 beat bass drum configuration. The beat should work closely with the bass and be strong and even but not too fast while the high points should be correctly accented and the dynamics well controlled.

The musical score is arranged for four parts: Voice (Vo.), Guitar (Gt.), Bass (Ba.), and Drums (Dr.). It consists of two systems of music. The first system includes a vocal line with lyrics "I Can't Quit You Baby" and "I got to put you down for a while", a guitar line with a triplet lick, and a bass line. The second system includes a vocal line with lyrics "I said I Can't Quit You Baby" and "I guess I got to put you down", a guitar line with a triplet lick, and a bass line. Chord changes are marked as A, D9, A7, and C.D. (Chordal).

① (Gt.): A sensitive touch is needed on bits like this to bring out the different nuances of the guitar's melodic responses to Robert Plant's vocal lines. The choked notes should be approached with this in mind.

② (Dr.): A confident rhythm on the hi-hat and bass drum is important to get nice beat.

A7 E7 D7

Vo. — for a while — Said you must come to my hap-py heart — Made me sus-treat my

cho. cho. C.D. cho. cho.

Gt. cho. cho. C.D. cho. cho.

Ba.

Dr.

A Bb A Bb A7

Vo. on-ly child — Did you know I love you ta-by

cho. cho. cho. h.+p. h.+p.

Gt. cho. cho. cho. h.+p. h.+p.

Ba.

Dr.

D9 A7 D7

Vo. My love for you I could nev-er fade — Did you know I love you baby —

cho. cho. cho. cho. cho. cho.

Gt. cho. cho. cho. cho. cho. cho.

Ba.

Dr.

[illegible]

E7 D7 A B9
 Vc. When I feel you're near me little girl cho. C.D. I know you are my only man Yeah.
 Gt. cho. C.D.
 Ba.
 Dr.

Musical score for "The Rose Tree" (No. 100). The score is written for five parts: Voice (Vo.), Guitar (Gt.), Bass (Ba.), and Drums (Dr.). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Above the first measure, the chord symbols A^b, B^b, and A⁷ are indicated. Above the second measure, the chord symbol D⁷ is indicated. The score includes various musical notations such as notes, rests, and accidentals. The lyrics "The Rose Tree" are written below the voice part. The score is marked with "8va" and "8" indicating octave shifts. The score is marked with "cho." indicating a chorus. The score is marked with "8va" and "8" indicating octave shifts. The score is marked with "cho." indicating a chorus. The score is marked with "8va" and "8" indicating octave shifts. The score is marked with "cho." indicating a chorus.

● (GL): This is a good example of the kind of expressive phrasing that the guitar part displays and like the rhythm, it needs to sound clear and confident.

A7 D7

Vo.

Gt. p. cho. C.D. cho. cho. cho. (8va)

Ba.

Dr.

D7 A7

Vo.

Gt. p. p. cho. cho. h. h.

Ba.

Dr.

A7 E7 D7

Vo.

Gt. p. s. ① 8va cho. cho. C.D. cho. cho. C.D. cho.

Ba.

Dr.

① Gt.: This ascending and descending run shouldn't be played too stiffly in an effort to squeeze in all the notes as really it needs to flow.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a four-staff arrangement. The top staff is for the vocal line (Vo.), which begins with a rest and then enters with the lyrics "Hello, hello, good morning to you." The second staff is for the guitar (Gt.), which plays a complex, melodic line with many triplets and sixteenth notes. The third staff is for the bass (Ba.), which provides a steady, rhythmic accompaniment. The bottom staff is for the drums (Dr.), which play a simple, steady beat. The score is divided into two systems by a double bar line. The first system is marked with the chord "A7" and the second system with "E7". The guitar part includes various musical notations such as triplets, sixteenth notes, and rests. The vocal part includes lyrics and musical notation. The bass and drums parts include musical notation and fingerings. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a black and white photograph of a printed score. The score is arranged in five staves, labeled on the left as Vo. (Vocal), Gt. (Guitar), Ba. (Bass), and Dr. (Drums). The top staff (Vo.) contains the vocal melody with lyrics. The second staff (Gt.) contains the guitar melody, including a solo section marked "p. p. cho." and "cho.". The third staff (Ba.) contains the bass line. The fourth staff (Dr.) contains the drum pattern. The score is divided into measures by vertical bar lines. Above the staves, there are chord symbols: D7, A, Bb, Ab, and Bb. The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano) and "cho." (choir). The overall layout is clean and professional, typical of a published musical score.

Vo. **E** A7 **D7** A7

When you hear me moaning and groaning baby You know it hurts me deep down in inside

Gt. **cho.** **cho.** **cho.** **cho.**

Ba. **cho.** **cho.** **cho.** **cho.**

Dr. **cho.** **cho.** **cho.** **cho.**

● **Dr** As the vocals re-enter the song the whole mood relaxes from the tension created by the guitar soloing, so, the drumming must accordingly be quite light but marking the accents where necessary.

LED ZEPPELIN

HOW MANY MORE TIMES

by Jimmy Page John Paul Jones John Bonham
© 1969 SUPERHYPER PUBLISHING INC.

HOW MANY MORE TIMES

GUITAR

The guitar part consists mainly of riff playing and working within the arrangement but the song form is fairly complex with several varying sequences in the middle. So, like the other more involved numbers, this song needs to be thought out well in advance as does the use of effects, such as the wah-wah pedal, bow and delay, and the guitar should take care not to over do the distortion when playing back up.

BASS

Unison riffs with the guitar are the main concern for the bassist in this one although everything said above about

familiarising yourself with the involved structure counts equally for both bass and drums. The difficulties with the variations in the middle such as several new themes and changes in tempo are really collective problems for the whole band to work through.

DRUMS

Adapting to the tempo changes and variations without losing the rhythm and some tricky drum patterns in the middle sections are probably the chief hurdles to be overcome. Some amount of practice may be required to master the more difficult bits of drumming.

① (Gt.): Rock the wah-wah pedal rapidly up and down to produce the pulsating effect on the long held chords.

② (Ba.): Main riff of the song, played for the most part in unison with the guitar.

③ (Dr.): The rhythm should be a mild swing rhythm at the beginning, tightening up a little into a more rocky rhythm when the guitar comes in. The couple of rimshots in the opening bars add to the feeling of a swing rhythm.

① (Gt.): Guitar entry point on the main riff. The rhythm should also become more stident here.

E7

Vo. *treat me the way you wan-na do?*
treat me the way you wan-na do?

Gt.-I

Gt.-II

Ba.

Dr. *2x B.D. ()* *3-3* *2x ()* *3-3* *2x* *3-3* *3-3* *3-3*

E7

E7

Vo. *How Man-y give you all*
How Man-y give you all

Gt.-I

Gt.-II

Ba.

Dr. *2x* *3-3* *3-3* *3-3* *2x ()* *2x ()* *3-3* *3-3* *3-3*

E7

Vo. love _____ Please _____ please _____ be true _____

Gt.-I

Gt.-II

Ba.

Dr.

E7 □ A E7 E7 B

Vo. I'll give you all I've got to give_ all I've got to give_

Gt.-I

Gt.-II

Ba.

Dr.

The image shows a page of a musical score, likely for a rock band. It features five staves: Vocal (Vo.), Guitar I (Gt. I), Guitar II (Gt. II), Bass (Ba.), and Drums (Dr.). The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4.

First System:

- Vocal:** The melody starts with a whole note E5, followed by a half note G5, and then a quarter note F#5. The lyrics are "Rings _____ pearls _____ and all _____".
- Guitar I:** The melody starts with a whole note E5, followed by a half note G5, and then a quarter note F#5. The lyrics are "Rings _____ pearls _____ and all _____".
- Guitar II:** The melody starts with a whole note E5, followed by a half note G5, and then a quarter note F#5. The lyrics are "Rings _____ pearls _____ and all _____".
- Bass:** The melody starts with a whole note E5, followed by a half note G5, and then a quarter note F#5. The lyrics are "Rings _____ pearls _____ and all _____".
- Drums:** The drum part features a steady quarter-note bass drum pattern. The snare drum plays a series of eighth notes, with some triplets indicated by a "3" over the notes.

Second System:

- Vocal:** The melody starts with a whole note E5, followed by a half note G5, and then a quarter note F#5. The lyrics are "I'll give you _____ get you to - geth - er be _____ by _____ I'm _____ mine _____".
- Guitar I:** The melody starts with a whole note E5, followed by a half note G5, and then a quarter note F#5. The lyrics are "I'll give you _____ get you to - geth - er be _____ by _____ I'm _____ mine _____".
- Guitar II:** The melody starts with a whole note E5, followed by a half note G5, and then a quarter note F#5. The lyrics are "I'll give you _____ get you to - geth - er be _____ by _____ I'm _____ mine _____".
- Bass:** The melody starts with a whole note E5, followed by a half note G5, and then a quarter note F#5. The lyrics are "I'll give you _____ get you to - geth - er be _____ by _____ I'm _____ mine _____".
- Drums:** The drum part features a steady quarter-note bass drum pattern. The snare drum plays a series of eighth notes, with some triplets indicated by a "3" over the notes.

E7

Vo. sure — you're gon-na crawl

Gt.-I

Gt.-II

Ba.

Dr.

C E D(onA) E

Vo. Oh Man-na love some oth-er man — too

Gt.-I

Gt.-II

Ba.

Dr.

● (Gt.): A fairly lengthy solo built around several repeated and extended phrases which hint at the melody over the 'Bolero' type triplet figure that emerges at the end of the solo. The notes should sing out clearly, so, strong picking with the guitar set on the front pick up would be the best approach.

● (Dr.): The drums provide a rhythmic support for the guitar to solo over but they also increase and build up the tension with some distinct and syncopated fills leading up

to the big triplet rhythm. It demands a good sense of timing and phrasing to make this part sound good.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in G major, 4/4 time. The score includes parts for Voice (Vo.), Guitar I (Gt. I), Guitar II (Gt. II), Bass (Ba.), and Drums (Dr.).

Chord Progression: The piece follows a simple chord progression: E (measures 1-2), D (on A) (measures 3-4), and E (measures 5-12).

Instrumental Details:

- Guitar I (Gt. I):** Plays a single note (A) in measure 3, marked with a forte (f) dynamic and a 4-measure rest.
- Guitar II (Gt. II):** Features a complex melodic line with triplets and sixteenth notes. It includes fingerings (e.g., 12, 15, 14, 12) and dynamics (p, p.).
- Bass (Ba.):** Plays a single note (A) in measure 3, marked with a forte (f) dynamic and a 4-measure rest.
- Drums (Dr.):** Provides a steady rhythmic accompaniment with a pattern of eighth and sixteenth notes.

Vocal Parts: The vocal parts (Vo.) are indicated by a single note (A) in measure 3, suggesting a vocal entry or a specific pitch reference.

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, drums, and vocal parts. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gt. I and II) features a prominent arpeggiated pattern in the right hand, with the left hand playing chords and single notes. The vocal parts (Vo. and Ba.) are written in a simple, melodic style. The drums (Dr.) provide a steady, rhythmic accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "p." (piano) and "h. + p." (half note + piano). The guitar part also includes a section marked "8va" (octave) and a section marked "cho." (choir). The vocal parts include lyrics in Italian: "Il silenzio è una forma di musica".

[illegible]

Vo. E D (on A) E

Gt. I 4. 4. 4.

Gt. II 8. 8. 8. 8. cho. cho. cho. 8va cho. cho. cho.

Ba 4. 4. 4.

Dr. 3 3 3

Vo. D (on A) E

Gt. I Over Dub. 8va cho. 4. 4. 4.

Gt. II cho. C.D. +p. h. p. h. h. h. p. h. p. cho. C.D. +p. h. p. h. h. h. p. h. p.

Ba 4. 4. 4.

Dr. 3 3 3

The musical score for 'Dedication' by The Beatles is presented in a multi-staff format. The top staff is for the vocal line, with a key signature of one sharp (F#) and a time signature of 4/4. The vocal melody is simple, consisting of a few notes in the first measure, followed by rests, and then a series of notes in the second measure. The guitar part (Gt.-I) is in the second staff, featuring a complex rhythm with many triplets and sixteenth notes. The guitar part (Gt.-II) is in the third staff, also featuring a complex rhythm with many triplets and sixteenth notes. The bass part (Ba.) is in the fourth staff, featuring a simple rhythm with eighth notes and quarter notes. The drum part (Dr.) is in the fifth staff, featuring a simple rhythm with eighth notes and quarter notes. The score is divided into four measures, with the first measure containing the vocal and guitar parts, and the subsequent measures containing the guitar, bass, and drum parts. The score is written in a standard musical notation style, with a key signature of one sharp and a time signature of 4/4.

[illegible]

Vo. E7

Over Dub. cho. C.D. h.+p.

Qt.-I cho. C.D. h.+p.

Qt.-II Over Dub. cho. C.D. h.+p.

Ba.

Dr.

Vo. E7

Qt.-I

Qt.-II

Ba.

Dr.

with Bow & Delay

●(GL): Another example of playing with the bow. Bear in mind that when you bow a guitar the guitar bridge is not arched, unlike a violin, so only the outside strings are really accessible. Some use of delay will add atmosphere.

Vo. ^{E7}

Gt.-I

Gt.-II

Ba.

Dr.

Vo. ^{E7}

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. *I was*

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. *young man I couldn't re-sist... Start-ed think-in'it o - ver just what I had missed*

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. *Got me a girl and I kissed her and then and then*

Gt. I

Gt. II

Ba.

Dr.

E7

Vo. *Whoops Oh Lord well I did it a - gain*

Gt. I

Gt. II

Ba.

Dr.

E7

Vo. Now I got ten child- ren on my own 1

Gt.-I

Gt.-II

Ba.

Dr.

E7

Vo. got an-oth- er child on the way that makes eleven But I'm in

Gt.-I

Gt.-II

Ba.

Dr.

E7 E D(onE)

Vo. *con - stant heav-en I know it's all right in my mind I got a*

Gt.-I

Gt.-II

Ba.

Dr.

E D(onE)

Vo. *lit-tle school-girl and she's all mine — I can't get through to her 'cause it doesn't per - mit*

Gt.-I

Gt.-II

Ba.

Dr.

F **E**

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E E E7(#9)

Tempo-II

G

Vo. Oh - Ro - sie Oh girl Oh Ro - sie

Gt.-I

Gt.-II

Ba.

Dr.

(with Bow & Delay)

E7(#9)

Vo. Oh Yeah Steel a - way now steel a - way Steel a - way be - by steel a - way

Gt.-I

Gt.-II

Ba.

Dr.

● (Dr.) Care should be taken to get the snare drum accents right on this 16th note rhythm and a nice rolling beat.

E7(9)

Vo. Little Rob-ert An-tho-ny wants to Come and play— Why don't you come to me be-by Steel a- way —

Gt. I

Gt. II

Ba.

Dr.

E7(9)

Vo. Al- right Al- right

Gt. I

Gt. II

Ba.

Dr.

● (Ba.): This bass entry is a kind of 'call and response'; the 'call' is the guitar riff in the previous bar and the bass phrase echoes and answers it.

E7(#9)

Vo. Well they called me the Hunt - er That's my name _____ They

Gt.-I

Gt.-II

Ba.

Dr.

E7(#9)

Vo. called me the Hunt - er That's how I got my fame _____

Gt.-I

Gt.-II

Ba.

Dr.

[H] B7

Vo. Ain't no need to hide _____ We _____ don't need to run _____ 'Cause I

A **G**

Gt.-I p. p.

Gt.-II

Ba.

Dr.

[I] E7
Tempo-I

Vo. got you in the sight _____ of _____ my _____ our _____

Gt.-I

Gt.-II

Ba.

Dr.

●(Gt.): Watch your timing on this obligato type fill.

E7

E7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

E7

K E7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

How Man - y More Times _____
 Man - y More Times _____

barrel - house

Vo. ^{E7} all night long ^D barrel-house all night long ^A How I've
 Gt.-I 2x (p.)
 Gt.-II
 Ba. 2x
 Dr.

Vo. ^{E7} got to get to you be by Oh please come home
 Gt.-I
 Gt.-II
 Ba.
 Dr.

E7 D A E7

Vo. I've got to get you be-be

Gt.-I

Gt.-II

Ba.

Dr.

E7 D A E7

Vo. Why don't you please come home

Gt.-I

Gt.-II

Ba.

Dr.

Chord progression: D A E(onB) D A E(onB) D A

Vo. Why don't you please come home ————— Why don't you please ——— come ———

Gt.-I

Gt.-II

Ba.

Dr.

Chord progression: E(onB) D A E(onB) E7(#9)

Vo. home

Gt.-I

Gt.-II

Ba.

Dr.

①

① (Dr.): The climactic ending throws these drum breaks, based around a two beat triplet rhythm, into the foreground. So go all out and beat the hell out of those drums.

LED ZEPPELIN I

**GOOD TIMES BAD TIMES
BABE I'M GONNA LEAVE YOU
YOU SHOOK ME
DAZED AND CONFUSED
YOUR TIME IS GONNA COME
BLACK MOUNTAIN SIDE
COMMUNICATION BREAKDOWN
I CAN'T QUIT YOU BABY
HOW MANY MORE TIMES**

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